

## BLACKFRIARS

which to begin the good work. It is of its nature supplementary and transitional, such is the intention of its editor. It contains one hundred and two hymns. There are Latin and English hymns almost without exception of great beauty (some are gems), words of dignity and praise, beautiful melodies graded from the measured Chorale to entirely plainsong tunes. There are very few even nineteenth century tunes, most are earlier and stronger. It is to be hoped that priests and choirmasters will take up this book, and so pave the way for the singing of the Liturgy.

F.M.

Marietti, the well-known Turin publishers (via Legano, 23) has just brought out a Roman Breviary *pro itinerantibus*, marvellously compact (8 x 14 cm.) and light (225 gr.), which makes practical use of detachable sections for propers of Saints and Seasons. The print is clear rather than elegant, the price moderate—52, 65 and 75 liri for the different styles of binding.—(P.Q.)

A grammar book that delights the eye is AN INTRODUCTION TO LITURGICAL LATIN, by A. M. Scarre. (Ditchling, St. Dominic's Press; pp. 208; 5/6.) It is recommended by the Master General of the Dominicans as an instrument for providing nuns and sisters with a working knowledge of the language of their community worship. Layfolk as well will find it useful. No roundabout way through classical, but a short cut to liturgical Latin. A practical book for the first year of novitiate.—(T.G.)

Pilgrims to Rome will be grateful for a well-advised publication, THE HOLY YEAR, by Dudley Wright. (Washbourne and Bogan; pp. 59; 1/6.) A straightforward account of the significance of the Jubilee, practical in its details on how to get to Rome and what is going to happen there.—(T.G.)

## ART

EVERYDAY THINGS IN ANCIENT GREECE. HOMERIC, ARCHAIC, CLASSICAL. By Marjorie and C. H. B. Quennell. (Batsford; 21/-.)

We hear much in these days about the defence of the West, the necessity of maintaining the classical tradition, etc., which is said to be one of the unitive factors of our civilisation. The trouble is that with so many exciting and creative signs of a new age around us the 'classics' persist in seeming dead and fail to stir in the youthful mind little more than a museum interest. This is largely due, we think, to the one-sided way in

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which they are treated. The ancient world of Greece and Rome was not engaged in the single pursuit of producing literature : it was engaged in *living* ; and literature is only one of the manifestations of its life. Take up a dialogue of Plato, for example, and see in its very first paragraphs the communal life it presupposes : references to the Palaestra of Taureas, the Porch of King Archon, boxing contests, the games, the religious sacrifices. All these ' everyday things ' made up the life of the times, and they must be realised if the literature is to live again. Their traces are plentiful enough if our attention is directed to the *visible arts* that remain. The Quennells have already made us at home in the daily life of our own English past, and they have now introduced us to the Greeks. How did they spend their day from morning to night? How did they sleep? What were their buildings like? Life inside the house ; cooking ; pottery making, weaving, reading, dancing : life outside the house ; farming, trading, shipping, the games, the theatre, the gods and their temples—all these things interestingly described and illustrated bring that ancient people before us in a human way that cannot fail to stimulate. Very wisely, also, the authors have not been content to treat of ' Classical ' Greece alone, but have gone back to those primitive times out of whose vitality the order of the later period was achieved. It is a pity, however, that they were not able to include more photographs (in preference to drawings) of the art of these primitives—such as that of the magnificent statue in the Metropolitan Museum of New York—art which appeals to us to-day as more creative and profound than many of the polished specimens of the age of Pericles (and later!) whose plaster casts encumber our art galleries. That is the only criticism that suggests itself, and even that seems ungrateful when we reflect on the merits of the book as a whole, packed with information yet no mass-produced encyclopaedia, homely, witty, enlightening.

A.M.

**RHYTHMIC FORM IN ART.** By Irma A. Richter. (John Lane ; 21/-.)

This book, though marred by looseness of terminology and excessive enthusiasm in the later chapters, in which Miss Richter attempts to apply her geometrical explanation of the classical ideal to representative Renaissance and post-Renaissance paintings, is an interesting contribution to the analytical study of Greek art. While the origin of Miss Richter's admirably argued case may be found in Mr. Jay Hambidge's *Dynamic Symmetry*, her derivative formulae have at least the virtue of simplicity, and the results she has achieved in her effort to